

CD 2002/15/16

Friday, January 25, 2002

8 pm. Walter Hall

University of Toronto

Faculty of Music

Presents

Chamber Music by Alexander Goehr

2001-2002 Wilma and Clifford Smith Visitor in Music

PROGRAMME

Suite, Op. 70, for violin and piano (2000)

1. Prelude
 2. Rain Song "The days of summer are gone," with variations
 3. Three-part Invention
- Evgeny Moryatov, violin; Stephen Clarke, piano*

Cello Sonata, Op. 45 (1984)

Andante moderato
Allegro vivo
Recitando
Rafael Hoekman, cello; Gregory Oh, piano

Sur terre, en l'air, Op. 64, for viola and piano (1997)

Andante - allegro
Vivo
Molto sostenuto
Aidan Pendleton, viola; Greg Millar, piano

INTERMISSION

...in real time, Op. 50, Cycle of four pieces for solo piano (1989-91)

Piece IV (1991)
Angela Park, piano

Lyric Pieces, Op. 35 (1974)

1. Con forza - piu mosso, leggero
2. Sostenuto, ma non troppo lento
3. Vivo, ma pesante
4. ♩ = 52
5. Largamente ma non troppo lento
6. Scherzando

Sara Hahn, flute; Nanami Hasegawa, oboe and English horn; Peter Stoll, clarinet; Anthony Pezzetti, bassoon; Lake Porter, horn; Dewi Minden, trumpet; Scott Good, trombone; Elke Mau, double bass; Gary Kulesha, conductor

Programme Notes

Suite, Op. 70

for violin and piano

My *Suite* for violin and piano was written in 2000. It consists of three movements. The first is an extended prelude and the second a set of variations on a setting I made of an anonymous (9th–11th century) Hebrew acrostic poem: Rain Song. "The days of summer are gone. The rainy season is here... Grain, wine and oil will flourish quickly. Seeds and buds will grow in beauty. "Those who sow in tears shall reap with songs of joy!"

The song is transcribed and ornamented for the violin and there are four variations. In fact, the three-part invention which forms the finale is an extended fifth variation.

—Alexander Goehr

Cello Sonata, Op. 45

The *Cello Sonata*, written in 1984, is the only 'sonata' within a series of works, including four string quartets, a suite for harp and five instruments and a piano trio, in which the composer has explored the forms of chamber music. The music of the Sonata is continuous but falls into three parts: a broad first movement, 'Andante moderato' and a crisp 'Allegro Vivo,' separated by a 'Recitando' for cello alone.

The work is dedicated to Karine Georgian, who gave the first performance with Ian Brown in 1986 for a BBC broadcast.

—Schott Publishing

Sur terre, en l'air, Op. 64

3 pieces for viola and piano

During the rehearsals for "*Schlussgesang*" for viola and orchestra performed at the 1997 Aldeburgh Festival, I conceived of the title of this present composition, with its internal rhyme, as an appropriate way of describ-

ing Tabea, the viola player. Later in the summer I composed an Andante, with a contrasting faster section which is the first of these three pieces. Immediately afterwards, I added a second, a scherzo-like piece, and for a finale made a transcription of the fifth movement of *Schlussgesang*, written in memory of my teacher Olivier Messiaen and titled, *Kein Gedanke, nur ruhiger Schlaf* [no thought, only quiet sleep], the words taken from a fragment written down in a notebook by Franz Kafka.

—Alexander Goehr

...in real time, Op. 50

Cycle of pieces for solo piano

...in real time I, the first of a cycle of piano pieces in progress, was commissioned by Peter Serkin and first performed by him in New York on 11 November 1989.

The duration is six minutes and Alexander Goehr, bemused by the idea of 6 minutes – and how to make a whole piece in that time – had the idea of 12 preludes, each exactly 30" long. The tempi of each prelude are all interlinked mathematically in order that the listener can become aware of a regular change every half minute.

...in real time II, III and IV were written in 1990-91 to a commission by the University of Southampton Music Department, in conjunction with Southern Arts in honour of Professor Peter Evans. They were given their first performance by Peter Donohoe in the Turner Sims Concert Hall at the University on 22 May 1992.

These three pieces were partly constructed in a similar way to the first study, dealing as they do with the alteration of levels of tonality. Pieces II and IV both start with a strong feeling of tonality before this is gradually broken down, though both pieces contain passages which return to a more tonal base. Piece III is much more rhythmically complex than its companions: as well as differing levels of tonality it gives

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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